

The Influence of World Aesthetics, National Aesthetics and Daily Life Aesthetics on Architectural Design

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Abstract. This paper will reveal the influence on architectural design from three perspectives: world aesthetics, national aesthetics and aesthetic culture in daily life aesthetics, and show the new trend of Chinese current aesthetic theory from different perspectives. Beauty is called beauty, not as an abstract speculation, but a cultural existence. It can only be represented in specific cultures, and different cultures will inevitably lead to different forms of beauty. The presence of aesthetic culture theory, on the one hand, deconstructs the transcendental narration of classical aesthetics, on the other hand, leads to the reconstruction of aesthetic principles. The appearance of aesthetic culture opens up the vividness and diversity of “beauty”, which was once obscured by abstract speculation, and promotes the further development of aesthetic research.

Keywords: aesthetic culture; world aesthetics; national aesthetics; aesthetics of daily life; architectural design

1 Introduction

Chinese aesthetics takes “aesthetic culture” as an opportunity to reflect on its own construction, and holds that beauty is beauty, not as an abstract speculation, but a cultural existence; It can only be represented in specific cultures, and different cultures will inevitably lead to different forms of beauty. Aesthetics as a discipline, is established from the West, and the interpretation of beauty mainly comes from western culture. However, in the context of globalization, the cultural development of different nationalities will inevitably bring about the reconstruction of aesthetic theory. The study of “beauty” in different cultural models has opened up the vividness and diversity obscured by abstract speculation, and thus the understanding of beauty has been further deepened and developed. The deepening and development is the introduction of world aesthetics, national aesthetics and daily life aesthetics. (**Fig. 1.**) This turn is also expressed in the concrete aesthetic embodiment, and the architectural design accompanying the urban development is a typical example.

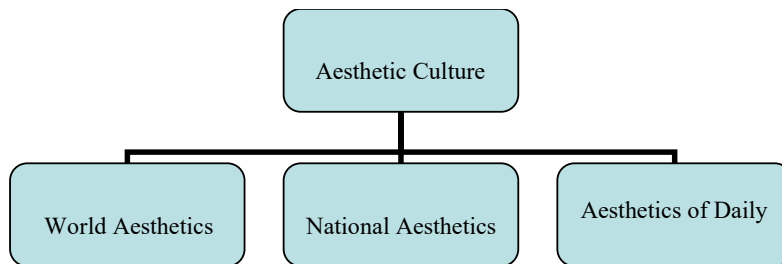


Fig. 1. (Three trend of Chinese aesthetic culture)

2 World Aesthetic

Professor Zhang Fa clearly pointed out in the postscript of the fourth edition of Introduction to Aesthetics, that “the fourth edition has made great changes to the third edition. On the theme, it further strengthens the position and role of Chinese aesthetics as well as non-Western aesthetics in tuned with Chinese aesthetics in the construction of aesthetic theory. On this basis, the structure of the whole book has been readjusted to adapt to the evolving world aesthetic trend.” [1] This shows that “world aesthetics” has become a direction in the construction of aesthetic principles. “There are still people in the academic circles who have tried to construct aesthetics from the perspective of global cultural exchange. The most typical representative is Zhang Fa’s Introduction to Aesthetics.” [2] The book reflects on the ontological thinking mode of current aesthetic construction, and holds that to construct an aesthetic system, “one should have a deep sense of history and be aware of one’s own historical limitations, rather than use the language of ‘God’ to describe aesthetics, but the words of people limited by specific time and space. There are both a sense of summing up and a sense of the times and openness.”[3] In the concrete elaboration, Introduction to Aesthetics does not deduce aesthetics from philosophy at the beginning, neither dominates all theories around an ontological concept. Instead, it directly talks about the phenomenon of beauty in several representative cultural models, trying to integrate the traditional resources of China, India, Islam and the West into the theoretical construction of aesthetics. In the discussion of aesthetic feeling, types of beauty, origin of beauty, formal beauty, etc., the aesthetic resources of various cultural models are consciously displayed, which has changed the way of interpretation aesthetic theory in the past, in which the construction of aesthetic theory was centered on western, with a mixture of Chinese, western and Marxism. This reflects the great changes in methodology in the study of aesthetic theory. “It can be expected that with the further development of cross-cultural aesthetic theory exchange, Zhang Fa’s Introduction to Aesthetics will further reflect its theoretical value.” [4]

From the end of the 19th century to the beginning of the 20th century, western aesthetics showed rebellion against the classical expressions of modern aesthetics. At the end of the 20th century, this trend increased dramatically, and it had a rival to the former mainstream aesthetics. After western aesthetics represented by Kant, Hegel and others spread to non-Western countries, it emerged a trend for all countries and nationalities to reflect on their own aesthetic traditions and think about their own aesthetic cultural reality. they sorted out the historical process of their own “aesthetic thoughts”. Since modern times, every country and nation has paid attention to the study of local traditional aesthetic culture. This kind of research is an im-

portant part of the development of world aesthetics in the past decades. It greatly enriches the content of aesthetics, broadens the vision of aesthetic researchers, and forms a meaningful intercultural dialogue. "The times have already entered the stage of creating a common civilization, and globalization is developing at an unprecedented scale. It is difficult to establish national aesthetics that reflects the national cultural characteristics in stead of in line with the world, let alone develop. In today's globalization, there is actually only one kind of aesthetics, that is, 'global aesthetics'. As far as the construction of contemporary Chinese aesthetics is concerned, what we want to establish is not an independent Chinese aesthetics isolated from the world, but a 'global aesthetics' with Chinese characteristics." [5]

"The aesthetics of the 21st century should be the aesthetics of the world, not the aesthetics centered on the West." [6] Today, as everyone is talking about globalization, the attention to the "Oriental" thought and the presence of the "Third World" are a great turn for aesthetics. In 1995, the Lahti Conference in Finland initiated the topic of Oriental Aesthetics, while in 1998, the Slovenian Conference further developed this topic. After that, the World Aesthetics Congress was held in Tokyo, Japan in 2001, Rio de Janeiro in Brazil in 2004, Ankara in Turkey in 2007 and Beijing in 2010. This series of conferences, especially those held outside Europe, marked the end of the world aesthetic world dominated by the West. With the globalization of aesthetics, communication, dialogue, mutual respect and mutual absorption among different cultures begin to appear, which enables different aesthetics from different cultural traditions and different social conditions to promote each other and develop together.

Aesthetic research permeates the cultural field from speculation and theory, and develops towards the application direction of combining with national culture and social reality. Although it shows that the situation that metaphysical aesthetics dominates the whole country has been broken, showing the characteristics of pluralism and non-systematization, this kind of research also has a hidden danger: it often studies the aesthetic individuality of different nationalities and their cultures, ignoring or avoiding talking about whether they have commonalities. Aesthetic anthropology is based on reflection on traditional aesthetic research, and it is a product of cultural relativism consciousness of anthropology entering the field of aesthetic research. On the one hand, it studies the "aesthetic" phenomenon in different national cultures with anthropological methods and vision, on the other hand, it studies the common characteristics or essence of human aesthetics on the basis of recognizing and respecting the differences of aesthetic phenomena among different nationalities. Here, aesthetic anthropology is an important foundation for constructing world aesthetics.

The influence of world aesthetics on architectural design is the combination of western Gothic style and other nationalities, especially in the colonial expansion period, when European countries, led by Britain, borrowed their colonial cultural style. The Eiffel Tower in Paris shows such a mixture. The unique culture of Europe is surrounded by cultures with different colonial characteristics to highlight its central position, but this comparative culture has contributed to the integration of the earliest national aesthetic culture in architectural style.

3 National aesthetics

The world aesthetics presented by Professor Zhang Fa is actually the aesthetic culture in several representative cultural regions, but it is not a comprehensive display of the world aesthetics

itself. If we want to give a full picture of the world aesthetics, we must turn to national aesthetics. Because, to a certain degree, national aesthetics comes the first and foremost in world aesthetics .

When mankind enters modern society, there are many deep-seated contradictions and problems in cultural development, such as the fate of all ethnic groups under the background of global integration, the coexistence of all ethnic groups going to the world at the same time, the inheritance crisis of traditional cultures of all ethnic groups under the impact of mainstream culture, and the pluralism of human culture, etc. These questions need to be answered urgently by different cultures. In a sense, the origin and destination of all aesthetics and all elements of beauty are related to human life and livelihood, and the deepest cultural spirit of a nation. Pursuing beauty is the inevitable desire of all nations or human beings. However, human culture is complex and diverse. Studying culture from one perspective will inevitably lead to limitations, and it is impossible to reveal its essence and understand all its laws profoundly. Only when cross-cultural studies are carried out from multiple perspectives and in a comparative way can a correct and complete understanding be formed. Therefore, returning to the culture of ethnic groups, exploring the spiritual home of ethnic groups, seeking the localization basis of aesthetics, and showing the ultimate values of different ethnic groups and human beings should be the important contents of aesthetic discipline construction.

National aesthetics is an interdisciplinary subject of ethnology and aesthetics. By studying national aesthetic cultural activities, it explores its unique aesthetic psychology, aesthetic concept, aesthetic taste, aesthetic ideal and aesthetic mode, thus revealing the ultimate value of different nationalities in aesthetic level. National aesthetics fully reflects the national consciousness, national psychology, national environment and way of life which are full of individuality in national culture. As far as the core content of its research is concerned, it is a national aesthetic model which reflects national culture and national values. After a long period of accumulation of aesthetic activities, the national aesthetic model has experienced a process of occurrence, development and maturity, and finally becomes an important symbol that distinguishes a national community from others. The goal of national aesthetics research is to study the national aesthetic concepts, tastes, ideals, psychology and practice of various concrete existence and expression forms, and to form the self-consciousness and theoretical criticism of national aesthetic theory. Generally speaking, national aesthetics is developed from three levels: the theoretical level which studies the specific content and characteristics of aesthetic models of different nationalities, the practical level which studies the specific patterns of externalization of different nationalities in aesthetic activities, and the historical level, which studies the history and formation mechanism of the emergence, development and maturity of aesthetic models of different nationalities.

German art historian Grosse said: "there is no nation without art... Even the rough and poorest tribes spend a lot of their time and energy on art." [7] In China, for example, 55 ethnic minorities except Han nationality have created splendid culture and art, and their aesthetic activities are rich and colorful. In a sense, the history of Chinese ethnic minorities is the history of their life of creating beauty. The unique aesthetic patterns of Chinese ethnic minorities are colorful and indispensable in the treasure house of Chinese national spirit and culture. "Therefore, we need to conscientiously sum up the long-standing aesthetic practice activities of Chinese ethnic minorities from the aesthetic theory, and on this basis, construct the aesthetic system of Chinese ethnic minorities and Chinese nation, and enrich the theoretical thought of world aesthetics." [8]

However, taking Chinese national culture as an example, the central cultural view of the Central Plains, based on the completely different form of “Huaxia” and “barbarians” in history still exists. The “orthodox” view of Chinese culture, which is so primary and secondary dichotomy, has become the fundamental barrier for us to understand the diversity of Chinese aesthetic culture, because it cannot open the discovery of the cultural and artistic values of ethnic minorities. In fact, the more we look at the history of all ethnic groups, the more we understand that “their” history and “ours” history appear as a part of the same history, and they are both parts of a common history, but they are suppressed or ignored by traditional research institutes due to economic and political reasons. In fact, all ethnic societies are not closed systems, but open existence; Inevitably, they all have complex relationships with other groups far or near, and they are in a net-like connection together. However, in the Chinese context, how to shelve the dichotomy of Han nationality and ethnic minorities, how to shelve the primary and secondary narratives in the Central Plains and the fringe, and how to look at Chinese history and Chinese cultural history from the perspective of multi-ethnic interaction are becoming urgent issues for aesthetic anthropology researchers.

At present, China is constantly exploring localization in the process of aesthetic discipline construction, and the national aesthetic culture begins to appear in the construction of aesthetic theory. These research topics involve the orientation of national aesthetics, national aesthetic consciousness, methodology of national aesthetics research, modernization of national aesthetics and so on. Although most of them were influenced by the cultural study craze in 1980s, the study of national aesthetics was put in the field of national culture research, but the concept of national aesthetics was put forward and its significance and value were recognized. All these have laid the foundation for us to study the scientific connotation of national aesthetics and build the discipline of national aesthetics. Examining the history of Chinese national aesthetic culture from the perspective of mutual relations and interaction, breaking the tradition of narrating aesthetic history in the Central Plains Dynasty, criticizing the original thinking paradigm and expression of aesthetic researchers, and rethinking the existing writing methods of aesthetic principles are the “infrastructure” work of national aesthetic construction in China.

Under the influence of national aesthetics, architectural design also pays attention to the characteristics of each nation, especially under the wave of non-western countries' culture being re-examined, architectural design is no longer attached to the center of Europe, but strives to discover its own brilliance. The architecture once regarded as the representative of the "other" culture also appears alone in European urban architectural design with exotic features, and gradually tends to be equal among countries. On the other hand, the marginal culture within the country began to move towards the center in different forms, and the architecture of ethnic minorities became a characteristic culture, giving out its own unique voice.

4 Aesthetics of daily life

Facing a cultural region, we always represent its aesthetic thought with its elite culture. However, with the expansion and deepening of cultural aesthetics, especially with the advancement of aesthetic anthropology, aesthetics gradually expanded to the people and daily life. In the tide of globalization and the arrival of consumer society, the aestheticization of daily life has become a new trend of aesthetic development. The aestheticization trend of daily life is closely

related to the development of modern media technology, which shows that it is impossible to make a comprehensive explanation of aesthetic culture by continuing to use aesthetic theories facing traditional art and even modern art, and a new aesthetic principle must be put forward. Under such a cultural background, some aestheticians began to study and discuss the background, concept, aesthetic characteristics of aesthetic culture of everyday life, its relationship with traditional art and body culture, which initially showed the value significance of aesthetics of daily life. The aesthetic culture of daily life itself is extremely contrary to the traditional aesthetic theory, and the aesthetic system of ontology is doomed to be unable to control it. Therefore, the study of aesthetic culture of daily life provides an opportunity for academic circles to reflect on the construction of aesthetic theory, from pure aesthetic ideal to aesthetic culture of daily life.

In fact, aesthetic thoughts are generally extracted from daily life, and are gradually subject-oriented through the theoretical construction of scholars and philosophers. In the process of metaphysical abstraction, although it guarantees the pure state of aesthetics and obtains the essence of beauty, it also limits or stifles the vitality and spread of beauty. When beauty loses its close connection with daily life, it will inevitably lead to its own exhaustion. Therefore, the aesthetic culture formed by the development of aesthetic life and daily life aesthetics has become an important field of contemporary development of aesthetic theory.

The study of aesthetic culture of daily life reveals complex theoretical problems such as the expansion of aesthetic theory horizon, the transformation of aesthetic discourse, the transformation of aesthetic research methodology, and the development and transformation of aesthetic disciplines, which plays an important role in promoting the renewal of Chinese contemporary aesthetic research concepts. After the reform and opening up, China's aesthetic research is too much a speculative deduction, without studying the new problems raised by daily aesthetic practice in the new period. These defects make our aesthetic textbooks old, monotonous and boring, lacking the sense of the times and reality, which can't meet the needs of aesthetic teaching in colleges and universities, neither meet the needs of literary aesthetic practice and aesthetic education in all walks of life. The study of aesthetic culture in daily life reflects that Chinese aestheticians are trying to reverse the old monotonous and divorced from reality. From a certain point of view, the study of aesthetic culture of daily life embodies an inherent appeal for the development of contemporary aesthetic theory, and shows how to realize theoretical renewal, how to move towards new transcendence and regression, and also reflects the changing trend of a deep theoretical pattern in the development of contemporary Chinese aesthetic theory, showing the efforts to break through Chinese aesthetic discourse theory.

The study of aesthetic culture of daily life emphasizes that aesthetic research is further oriented to reality and gets out of the theoretical dilemma that aesthetic research is limited to pure theory and it is difficult to grasp specific problems; When challenging the discipline orientation of traditional aesthetics, aesthetic research is constantly moving towards daily life and realistic culture. Contemporary aesthetic theory is fundamentally not the theoretical research and system construction of grand narrative, but the practical experience of aesthetic culture based on a certain historical context; In the process of digging deep into China's existing aesthetic culture tradition and absorbing the research results of western aesthetic culture reasonably, the ability of contemporary aesthetic theory to interpret realistic aesthetic culture experience is fully promoted, and the basic function of aesthetic research to grasp people's aesthetic experience in contemporary society is brought into play. The study of aesthetic culture of daily life will realize

the integration of aesthetics and life, and the realistic aesthetic concern of aesthetic research when it promotes aesthetic research to pay more attention to daily life and mass culture, and further integrates into the general environment of social and cultural development. In this sense, it may be said that contemporary culture is essentially the aesthetic culture of daily life.

On the level of aesthetic theory, the aesthetic culture of daily life, which is open to reality, first brings about the change of aesthetic research objects. After rejecting the “meaning” and “essence” of pure beauty, the case study of aesthetic culture is not aimed at explaining and supporting pure theoretical problems, but itself is the object and purpose of the study. Secondly, it means that the change of aesthetics with methodology will bring about the reconstruction of a new theoretical system. In the theoretical framework of traditional aesthetic research, theoretical systematic construction is an important aspect, but systematic construction will also cause aesthetics to be divorced from people’s practical cultural experience, which will lead to the increasingly narrow thinking mode of aesthetic research and the increasingly empty aesthetic discourse. Thirdly, it brings about a reinterpretation of the classical aesthetic thoughts. After “aesthetics” was disenchanted by “culture”, “pure aesthetics” in Kant’s sense gradually changed into “pan-aesthetics” with more vitality and openness in daily life. All kinds of classical aesthetic thoughts will be reinterpreted because of the different backgrounds of aesthetic subjects such as class, race, region, gender, economy and politics.

The attention of aesthetic culture to daily life is firstly reflected as a collage in architectural design, which is also a special expression of respect for classic culture with popular culture. Different styles of hybridity represent the retrospect of classics and the imagination of present and future. Secondly, many factors discussed in popular culture also enter the architectural design, such as gender politics. Some high-rise buildings no longer express male radicalism by going straight into the sky, but appear an external feature of coexistence of male and female gender characteristics.

5 Conclusion

Under the contemporary cultural background, Chinese aesthetics is constantly transforming its own theoretical discourse, so as to promote the consistency between aesthetic research and contemporary cultural life, and thus strengthen the sensitivity and explanatory power of aesthetics to contemporary complicated cultural phenomena. Here, through the world aesthetics in the era of globalization, through the national aesthetics of digging deep into local resources, and through the daily life aesthetics that always shows the vitality of aesthetic life, we show the new path of the development of current aesthetic theory from different levels. Therefore, it also puts forward the urgent problem of how contemporary aesthetics can form aesthetic cultural criticism theory in the discourse transformation brought by aesthetic culture.

The different trends of aesthetic culture reflected in architectural design, can be shown in the following table(**Table 1**):

Table 1. Different trends of aesthetic culture reflected in architectural design

aesthetic design	focus	architecture	Cultural trend
world aesthetics	west	gothic	Eurocentrality
national aesthetics	nation	Local color	nationalism
aesthetics of daily life	everyday life	Multi-orientation	mass-culture

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